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and head-gear.

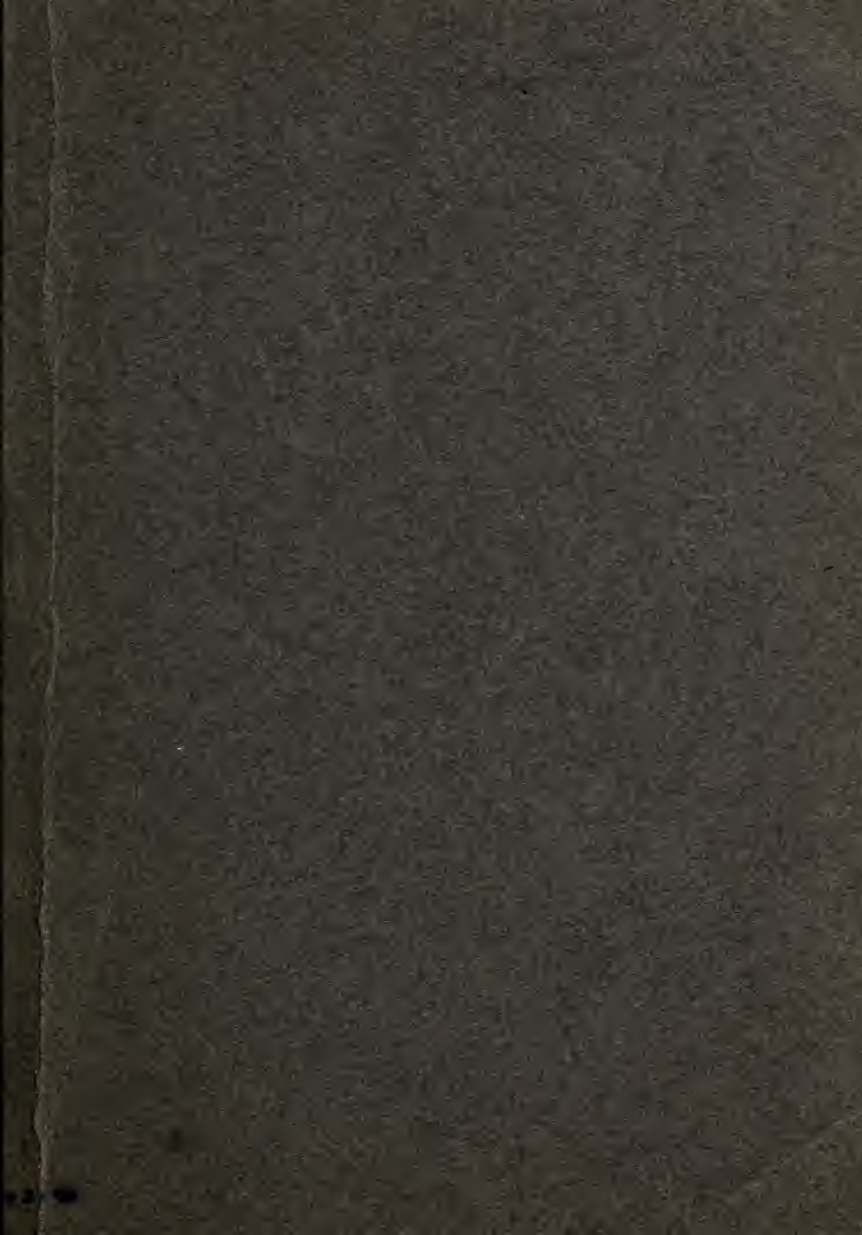
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THE
HISTORY
AND
DEVELOPMENT
OF
HATS
AND
HEAD-GEAR.

By CHARLES E. KEATOR.

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The following paper was read at the Polytechnic Institute, under the auspices of the Brooklyn Institute of Arts and Sciences, in connection with a paper on the manufacture of hats in the order above mentioned, with an interim of a week.

AT the request of Dr. Austen I am before you this evening, and hope to be one week from now, to tell what little I know about "The History and Development of Hats and Head-Gear" and "The Manufacture of Hats." If my knowledge of the history and manufacture of hats were as complete as the Doctor's knowledge of the sciences, my task would be easier and your evening more enjoyable. I must say, however, in justice to my trade and its followers, that the historian has treated the hatter in anything but a generous manner; and that while the scientist's search for information is only limited by the time he can spare and the contents of his pocketbook—for the libraries and book stores contain for him a good record of the past—the hatter must depend almost wholly upon tradition and experience, for the literature on his trade is very, very meagre.

The New York *Sun* says, concerning the introduction of the silk hat: "To whom the honor of introducing the new head-gear is due even the most laborious delver in the mysteries of the past has been unable to discover." The silk hat came into use about 1797, which is only 100 years back, yet there is no authentic account of its origin.

The genus head-gear, if the expression is allowable, its species, the variety of the species, and the

adorning of the variety open up a field, each class treated separately, far in excess of my abilities to describe, and as large as the literature upon the subject is small. Such detailed description would be, even if I were equal to the task, exceedingly dry and uninteresting, as one can judge by a glance at the variety of hats to be seen any day on our thoroughfares.

The Century Dictionary defines Head-dress as "A covering or decoration for the head, as a hat, cap, coif, kerchief or veil, or any arrangement of the hair with or without such a covering," which, inversely, is about the way the hat has evolved from the hair as it was anciently arranged.

Head-gear, as merely a covering for the head, needs no explanation. Prehistoric man was undoubtedly contented with what Nature furnished him. As civilization advanced and mankind, by invention and ingenuity, began to fabricate raw materials and produce animal and vegetable dyes, vanity began to make itself known, and the simple covering supplied by Nature was gradually supplemented or replaced by the handiwork of man, which, in variety and extravagance, in shape and color, gradually grew to be almost boundless.

This love for finery became so deeply rooted and grew so rapidly that edicts were issued to repress the evil, which it was considered to be.

These edicts or sumptuary laws, as they are now called, were considered such an interference with the

private rights of individuals that blood was actually shed in resisting them.

Even the submissive Chinese were roused to fury when their Tartar conquerors ordered their queues cut off, and actually opposed the decree so strenuously that in many instances the Chinese lost their heads. And because the Persians would not wear their whiskers to suit the Tartars, a long and bloody war was waged by the latter against the former.

As recent as the Eighteenth Century, in Spain, an attempt to banish the *Capa* and *Sombrero* met with such obstinate resistance that it resulted in the disgrace and flight of the prime minister.

Even Queen Elizabeth, though so extremely fond of dress, made many laws respecting the costumes of her subjects, among which was one commanding the lower classes to wear a cap of a certain shape on Sundays; also that it should be made of wool and manufactured in Britain. This law was probably made for a twofold purpose—to encourage a home industry and to discourage foreign styles, which were becoming too prevalent within her realm. This lady always seemed to lean kindly toward the hatters. It was she who spoke of them as “gentlemen hatters,” a term which is much prized by the journeymen of to-day.

In these general remarks Fashion has been selected as the next in order. France is undoubtedly the fountain head of modern fashions, and the writer upon the subject must look to that country, especially her belles,

for material with which to construct his story. And what is said concerning the styles in France, except, perhaps, the last half century, is largely applicable to the rest of the civilized world.

Fashion has in no way shown her caprices more than in head-gear, especially that of the ladies. The natural covering of the human head has been changed by Fashion till it is impossible to enumerate her vagaries. Sometimes she ordains that luxuriant curls be cut off close to the scalp. Then, tired of heads resembling convicts, she orders that the hair be permitted to grow and hang in various forms round the neck and shoulders. Then her mind changes again, and the hair, stiffened and powdered, is placed over a form, fastened there with pins and combs, and the wearers made to look considerably taller than they really are.

The ancient Gauls prized long hair, but Cæsar, when he conquered them, ordered it cut off as a mark of servitude. In France flowing tresses were considered a peculiar privilege of royalty, and to deprive a prince of his hair reduced him to the rank of a subject. French historians considered the length of the hair of their monarchs of so much importance that they made it a matter of record.

The clergy opposed long hair, and issued a canon, about 1096, that those who wore it should be excluded from the Church while living, and not prayed for when dead.

The men of a tribe of North American Indians

had the longest hair known. The hair of the women of the same tribe, strange to say, was, by comparison, much shorter.

False hair was much used by the Ancients. The perukes (wigs) were made of painted hair stuck together. The British Museum contains an ancient peruke the workmanship of which would puzzle a modern wigmaker. Its shape and hue are good now, though it is probably thousands of years since it was made.

In France the peruke began to be worn about the Seventeenth Century, and the rest of Europe soon adopted it. At first the younger element declined to replace their natural hair by a bulky wig, but before long Fashion conquered, and young and old, clergymen and laymen, obeyed her dictates. Later on the wig was prohibited among the clergy, and finally society generally gave it up, and the natural hair was allowed to grow, though it was arranged to resemble the peruke. After this came the pig-tails, which lasted for many years.

Having said enough just now about Fashion, that "sole arbitress of dress," we will now proceed to a more detailed description of head-gear, which will be followed by illustrations.

The most ancient head-dress found in history is, perhaps, the tiara, which, it is said, was in the form of a tower. Among the Persians the king only was allowed to wear it straight; noblemen and priests

being compelled to bend it down in front. It was sometimes surrounded with the diadem, and sometimes had a half moon worked on it. As worn by others than the king, the tiara was known as the Phrygian cap.

The veil, which is to-day worn by the people of almost every country, is mentioned by Homer as part of the dress of the Greek ladies. In ancient times queens and ladies of rank wove them for themselves. Among Eastern nations, at a time not very long since, the veil was worn in a very different form from what it is with us. It was made of large sheets of various kinds of materials, which fell from over the head down to the feet, enveloping the whole body. The best were worn by ladies of distinction, and were made of silk; people in a lower station of life had them made of linen or cotton. In Turkey they were made of horse hair, so that they were transparent from within but opaque from without. The veil is the most beautiful feature of a bride's costume, and, to use the words of the poet, "adds another charm to the loveliness it seems to hide."

The caul is a very ancient head-dress. It was used as is the net of the present time, or as the net was recently used, for at present it is seldom seen.

The Egyptians, as is evidenced by the reliefs and paintings on the walls of tombs and temples, wore thick and elegant head-dresses. Hats with brims were apparently unknown. Their head-gear consisted of

wigs, hoods, and caps. The wigs were very likely made of hair or tow, for their great size could not be made by the dressing of a person's own hair. The caps were also very large and high, and made of material which, as to its kind, can only be guessed at. The largest were cupola shaped, and their use was probably confined to those of royal blood. They were yellow, white, and red. It is supposed that the yellow ones were made of brass, and were a kind of helmet; that the white was the crown of upper Egypt; and the red the crown of lower Egypt. The psehent, a combination of the white and the red, was considered as the symbol of rule over the entire land. Lower, flat-crowned caps were worn both alone and over a hood, and sometimes with a strap under the chin to hold the head-gear in place. The huge wigs were probably worn upon the shaven head, as it is supposed that clean shaving was as prevalent in Egypt as it is now in tropical Asia.

The ancient Greeks usually went with the head uncovered; for it was considered a sign of physical weakness to wear a hat. The higher types of art among the Greeks represent the nude or nearly nude body without any head-covering. They devoted time and attention to their hair, and a custom prevailed of dedicating it to one of their deities; and shaving off the locks for that purpose was quite general with both men and women. The ancient Athenians curled their hair and decorated it with ornaments, some of which

were shaped like grass-hoppers, betokening that they were sons of the earth. False hair was considerably used, both curled and frizzed, and it was very bulky. Married women parted their hair in front in a different manner from the unmarried. Veils were worn by the ladies when they appeared in public, also as an emblem of grief.

What caps the Greeks wore were made of leather, cloth, and felt. They were tight fitting, resembled the modern tarboosh (skull cap), and were worn both alone and under a helmet. The paintings on vases show them as worn by sailors, soldiers, and mechanics. Hunters are represented as wearing a petasus which were of various shapes, some even resembling the cocked hats of the Eighteenth Century.

The Causia, a hat not very unlike the petasus, with the diadem fastened around it so that the ends fell on the neck, was worn by the Macedonians as a badge of royalty.

The Romans, as shown on ancient coins and medals, are bareheaded. Baldness was considered a deformity, and Cæsar, who had no hair, and probably no "Cæsar" to point to as a consolation, prized the laurel crown bestowed by the senate above all the other dignities conferred upon him by that body, because it served to hide his bald head. The Romans, to protect their heads from the weather, frequently used the folds of their gowns, but when they met any one to whom they wished to pay respect, they dropped

the folds and remained with the head uncovered. At sacred rites, and when in grief, danger, or despair, they veiled their heads. At festivals a woolen cap was worn. Both men and women wore false hair, the latter to a greater extent than the former. Great attention was paid to the arranging of the hair. It was frizzed and curled by slaves, under the supervision of females skilled in the art, and the dame herself watched the process closely in a mirror made of polished metal. Fillets were a general head-dress, and nets were often used to enclose the hair. Elaborate head-covering seems not to have been the custom with the men of the Roman world.

While the Romans as a rule went bareheaded, there were times when they wore caps or hats. Artisans wore a conical cap called a pileus, which, when placed on a slave's head, was a part of the ceremony of his manumission. The liberty cap was afterwards used for the same purpose.

During the Middle Ages the hood was the head-covering most used. It was not unknown to the Romans, by whom it was usually made of cloth. A like head-dress, made of leather or skin, was quite common throughout Northern Europe previous to the conquest of Gaul and Britain by the Romans. It was sometimes fastened to a cape, so that it could be pulled over the head as a primary or secondary covering. This combined garment was generally used by mechanics, field laborers, etc., throughout this age.

These hoods, when combined with a cape, were worn in various shapes. When the hood fell over the shoulders the face appeared through a slit in the front. Sometimes the cape was twisted rope-like and then wound around the head, upon which the face-opening had been arranged previously; at other times the hood was simply drawn over the head at the face-opening, and the cape allowed to fall loosely down the back. Some were made with long tails, which dangled about the neck and shoulders.

The reason the hood was so generally worn is undoubtedly the facility with which it was made in the home, its manufacture requiring little skill, whereas a hat required considerable skill and tools to make it. In this age the hat was looked upon as a badge of wealth, being mostly used by persons who could mount on horseback and travel. The by-cocket, or cap of maintenance of English heraldry, was the most remarkable of this species. The peculiarities of the head-dress of the Middle Ages were not confined to hats and caps alone. The hair was variously arranged by all women, except the poorest, down to the Twelfth Century. One style was to twine ribbons around thick locks and allow the whole to fall over the neck and shoulders.

Modern styles will receive more attention than has been given to either those of medieval or ancient times, and the rest of the evening will be devoted to France, England, and our own country, and these

countries will be spoken of in the order named.

The Gauls wore generally a skin hood or cap of a very primitive shape. In fact all their garments were few, simple in form, and coarse. The caps worn by the women were triangular shaped, otherwise they dressed about like the men. The love of ornaments and display, which have always been characteristic of the French, were apparent at this early time, for the Gauls adorned themselves with rings, chains, necklaces, bracelets, etc.

The first novelty in head-gear was the capuchin (hood) of Charles le Bon. Those worn by the noblewomen were of various shapes; some were confined by a band around the head, which made them look like caps; others lay like a plate on top of the head and a veil arranged so that it fell in folds over the cheeks and neck; others were pointed in front, with an ornament resting upon the forehead and the veil arranged so that more of the hair could be seen.

In the reign of Philip of Valois considerable changes were made. Men wore hats with an appendage fastened thereto, the other end of which was thrown over the left shoulder.

In 1357 men began to adorn their hats with feathers, and the ladies to wear bonnets, the variety of which was almost endless.

About ten years later the ladies began to use their hair to ornament their heads, without hood, bonnet, or cap. The hair was arranged in one large curl or

plait on each side of the face, and only a small wreath of flowers or jewels was interspersed with it.

About this time Queen Isabella of Bavaria came to reign in France, and great were the changes in fashion made by that lady. The head-gear was extreme to a fault, and almost beyond description. The tower-hat was the first of these frightful shapes. Others, such as the sugar-loaf and horned-cap, followed. The men, too, indulged in this extravagance, until finally Isabella herself used her power to the end that more reasonable styles might prevail.

Louis XI. is shown with his head covered with a cap of crimson velvet, under which he wore a coif. The ladies decorated their heads in about the same manner as in the preceding reign. Very tall sugar-loaf caps were worn, and in opposition to them some equally flat.

When Louis XII. married the beautiful and accomplished Anne of Brittany she wore her hair without ornaments and simply arranged. Her head-dress was sometimes merely a hood of black velvet lying flat on the top of the head and falling down the back; at others, it was the shape of the head with a long piece behind, while underneath the ermine, which formed the border, appeared a plaited frill, all in strong contrast to the towers worn during the preceding reigns. Anne was much beloved by the French.

The caps worn by the men of this period were usually made of velvet; red, blue, or black, and trimmed with jewels and ostrich feathers.

In the reign of Louis XIII. there began a departure from the plain head-dress introduced by Anne; and in the reign of Louis the XIV. there was a return to some of the extravagances of the past. During this reign there was a very becoming way of dressing the hair. Curls were raised from the forehead to the top of the head, and between each row a string of pearls was placed. The long back hair was arranged in large curls which fell upon the neck and shoulders, some falling quite to the waist, and the whole decorated with jewels promiscuously arranged. The forehead was left bare.

This also was an era of wonderful head-dresses. One was composed of two spires, and rose so high on each side of the head that a woman who was of low stature without her head-dress resembled a giantess with it on. This was known as the Fontange, and originated as follows: The Duchess de Fontanges, while hunting with a party, had her head-dress disarranged by a gust of wind, and to keep it in place used one of her garters to make it fast. Louis admired her head-dress when so arranged, and begged her to continue to wear it so. The next day the ladies of the Court appeared with a top knot to which was given the name Fontange.

About 1714 Louis, being favorably impressed with the low head-dresses of two English ladies, requested the ladies of his Court to decorate their heads in the same manner.

The men's head-dress in this reign was quite extreme. Enormous perukes, with short curls upon the forehead, longer ones upon the shoulders, and still longer ones hanging down the back, almost to the waist, were the fashion. It is supposed that the style originated in the desire of Louis's courtiers to please their youthful majesty in every thing he wanted. Louis had beautiful and luxuriant hair, which fell in long waving curls upon his shoulders; but as Nature had not been so generous with his attendants they had to resort to perukes, and soon the whole Court appeared in wigs. It is also said that this style originated in the desire of Louis to conceal his shoulders, which were not shaped alike.

In Louis XV.'s reign a celebrated law suit was brought in the highest court of judicature by the *coiffures des dames de Paris* against the corporation of master-barbers and hairdressers. One of the advocates said that dressing ladies' hair was a liberal art, and compared it with that of the poet, painter, and sculptor. In another part the dames are made to say: "If the arrangement of the hair, and the various colors we give the locks, do not answer our expectations, we have under our hands all the treasures of the mines of Golconda. To us belongs the happy disposition of the diamonds, the placing the pearl pins, and the suspending of the feathers." The grave tribunal before whom the case was tried dismissed it as unworthy the majesty of the court. The *coiffures*,

however, finally gained their cause, and the decision was hailed with great joy. During this period and that of Louis XVI. the head-gear was high, various and elaborately decorated.

During the revolution the men wore hats so small that it was no easy matter to keep them on. Most of the coiffures were made after ancient statues. A few caps and turbans were worn; but the usual head-dress, especially for unmarried women, consisted of short hair decorated with wreaths of flowers.

About Napoleon I's time some very extreme head-dresses were in use, of which the giraffe—a tower of bows, ribbons, combs, and feathers—and the casque were the most extreme.

England is the next in order, and is the last of the countries of the Eastern Hemisphere of which we will have anything to say.

The Saxon women were probably the first to introduce hair-dressing into Britain. The Anglo-Saxon women wore a long veil which was gathered up and wound around their necks and breasts. They seldom went with the head uncovered.

In the reign of Edward III. the hood made its appearance in England. It probably came from France. Some had long tails which were allowed to hang down the back, or were coiled up on top of the head, over which a hat was worn.

In the reign of Henry IV. the coiffure was raised at the top, had two square pieces protruding from the

sides, like horns, and a veil, nicely embroidered, hanging down the back. This queer-looking head-covering was made of silk or linen, interwoven with ribbons and gold and silver cords. The hair was generally completely covered. The men wore their hair short and curled, and sometimes broad brimmed hats.

The time of Henry V. is noted for the introduction into England of that celebrated monstrosity, the horned head-dress. Anything more inconsistent with the laws of beauty than the various shapes of this head-dress cannot very well be imagined, and ingenuity must have been taxed to the utmost in their construction. The popularity of the monk, Thomas Conecte, was brought about by his going from place to place and preaching down these ridiculous shapes. He made such an impression that the women threw them aside in the middle of his sermon and made a bonfire of them within sight of the pulpit. The horned head-dress, the mitre, and the butterfly were the most ridiculous of this class.

In the reign of Henry VI. the horned head-dress, slightly altered, was again in fashion. Some were shaped like a heart, surrounded with a border ornamented with jewels; others were high and pointed, with a veil thrown over the points; the veil being used only as an ornament and not to cover the face. It is said that Charles VI.'s queen introduced this head-dress into France from her own country, Bavaria, and like most French fashions it found its way into England.

The reign of Edward IV. finds the men wearing steeple hats under which the hair hung in short ringlets. Ridiculous coiffures are still in vogue.

In the days of Henry VII. coiffures changed greatly from what they were in the preceding reigns. They were much smaller, three cornered, fell over the shoulders behind, and had long lappets reaching almost to the waist. Some resembled turbans, others the hoods worn by the men, and others round and pointed, but not high. The men wore their hair brushed back from the forehead and falling in long ringlets upon the shoulders, which, with their smooth faces, made them appear very effeminate. Velvet caps trimmed with enormous plumes and feathers were the extreme fashion, while those who wished to appear more modest wore broad felt hats. The hood which had been much worn up to this time almost disappeared.

Henry VIII. is shown wearing a cap of black velvet surmounted with a white feather, and beneath it a broad band of rubbies, emeralds, and diamonds, mixed with pearls. The ladies' head-dresses were numerous, and consisted of velvet caps adorned with jewels, long flowing veils, caul, French hoods, and some three-cornered white caps with peaks three or four inches from the face. This despotic monarch ordered the men's hair cut quite short, to the disgust of the gallants of that day.

A sermon preached by Latimer before youthful

King Edward gives a good idea of the dress in this reign, and of the desire for French modes. In speaking of the ladies, Latimer says: "They must wear French hoods and I cannot tell you, I, what to call it. And when they make them ready, and come to the covering of the head, they will call and say, 'Give me my French hood, give me my bonnet, and my cap, and so forth.' But here is a vengeance devil; we must have our power (a name he gave the bonnet) from Turkey of velvet. Far feete, dear bought, and when it cometh, it is a false sign. I would rather have a true English sign than a sign from Turkey; it is a false sign when it covereth not their heads, as it should do. For if they would keep it under the power as they ought to do, there should not be any such tussocks nor tufts be seen as there be, nor such laying out of the hair, nor braiding to have it open."

The gentlemen in this reign wore velvet caps with a band around them, and a rosette of ribbons and jewels on one side. They also wore flat caps.

When the "good Queen Bess" ascended the throne, styles altered in a remarkable manner. Stubbs, a critic of the time, said many interesting things of the fashions. His own words, in expressing some of these follies, cannot be improved upon:

"Then follow the trimming and tricking of their heades in laying out their haire to shewe, which of force must be curled, frised, and crisped, laid out (a world to see) on wreaths and borders from one ear

to the other. And least it should fall down, it is underpropped with forks, wiers, and I cannot tell what, like grim, sterne monsters rather than chaste Christian matrones. Then on the edges of their bolstered haire (for it standeth crested rounde their frontiers, and hanging over their faces like pendices or vailes, with glass windows on every side), there is laide great wreaths of golde and silver, curiously wrought and cunningly applied to the temple of their heades. And for feare of lacking anything to set forth their pride withal, at their haire thus wreathed and crested, are hanged bugles, (I dare not say bables) ouches, rynges, golde, silver, glasses, and such other childishe gewgaws."

In this reign the men wore hats made of coarse woollen cloth. It is also said that masks and visors of velvet, with glasses for the eyes, were also worn, and were kept in place by a bead attached to the inner part and held in the mouth of the wearer.

Concerning the men's hats of this period Stubbs says: "They use them sharp on the crowne, peaking up like the speare or shaft of a steeple, standing a quarter of a yard above the crowne of the heade. Some others are flatte and broad on the crowne, like the battlements of a house. Another sort have round crownes, sometimes with one kind of band, sometimes with another—now black, now white; now russet, now red; now green, now yellow; now this, now that; never content with one color or fashion two days to an

end. And thus they spend the Lord's treasure, consuming their golden years and silver days in wickedness and sin." Again he says: "And as the fashions be rare and strange, so is the stuffs whereof their hats be made divers also, for some are of silk, some of velvet, some of taffety, some of sarcenet, some of wool, and, which is more curious, some of a certain kind of fine haire, these they call Bever hats, of 20, 30, or 40 shillings price, fetched from beyond the seas, from whence a great sort of other vanities come besides." About 1595, periwigs became fashionable, also dyeing the hair. Both these styles were severely censured by the press and the clergy.

Sir Walter Raleigh, that distinguished statesman and gentleman, wore a hat with a moderate sized crown, a broad brim turned up all round, and adorned with a large pearl and feather.

It seems strange that Elizabeth, such a devoted follower of fashions, should have busied herself in making laws restricting dress. In fact she enacted more laws respecting styles than any other monarch, among which was: "That no hat, or curled or long hair, be worn, nor any gown but such as be of a sad colour."

In the reign of James I. little attention was paid to fashion.

This monarch's desire for ease and comfort was greater than the love of dress. He seemed to abhor foreign styles; and was much displeased when re-

quested by one of his attendants to wear a Spanish hat.

The extravagances indulged in prior to James I. reappeared under Charles I. With this king originated the "love-lock," a curl worn on the left side, which was much longer than the rest. Nothing in the line of hair, wigs or periwigs, ever created such commotion. A book, entitled "The Unloveliness of Love-locks," contained a great deal of matter against this fashion.

Its author, Mr. Prynne, mentions a nobleman who, being dangerously ill and much frightened at the prospect of death, declared in public, after his health was restored, his detestation of his "effeminate, fantastic love-lock, which he then sensibly perceived to be but a cord of vanity, by which he had given the devil hold-fast to lead him at his pleasure, and who would never resign his prey as long as he nourished this unlovely bush." He therefore ordered his barber to cut it off. Mr. Prynne's book had little effect, for the love-lock was the rage for many years.

During the commonwealth there was quite a change. Fashions were much more modest, and, as a rule, extremes were avoided. Cromwell always dressed very plainly.

In the reign of Charles II. periwigs attained an enormous size. There seemed to be a general wig-mania, for, with but few exceptions, the men all wore wigs. The ladies wore their hair either curled, braided

or hanging loosely down the back. The hair was sometimes arranged with a colored ribbon, or band of jewels, so as to form a long lock similar to the love-lock of the gentlemen. This lock was known as the heart-breaker.

In the reigns of James, and William and Mary fashions remained similar to what they were under Charles ; the coiffures, however, were in great variety. About this time the Fontange head-dress made its appearance into England from France. John Edwards, a divine, preached against the high head-dress in these words :

“ This is the pride which reigns amongst our very ordinary women at this day, they think themselves highly advanced by this climbing foretop. All their rigging is nothing worth without this wagging topsail ; and, in defiance of our Saviour’s words, they endeavor, as it were, to ad *a cubic* to their stature. With their exalted heads they do, as it were, a superiority over mankind ; nay, their Babel builders seem, with their lofty towers, to threaten the skies and even to defy heaven itself.”

The writers of the time thus expressed themselves. One said : “ Within my own memory I have known a ladies head-dress rise and fall over about 30 degrees. About ten years ago it shot up to a very great height, insomuch that the female part of our species were much taller than the men. The women were of such an enormous stature that ‘we appeared as grass-

hoppers before them.''' Again we have the following :
“ Women in all ages have taken more pains than men to adorn the outside of their heads, and indeed I very much admire that those female architects, who raised such wonderful structures out of ribbands, and lace, and wire, have not been recorded for their respective inventions. It is certain there have been as many orders in these kinds of buildings as in those which have been made of marble. Sometimes they rise in the shape of a pyramid, sometimes like a tower, and sometimes like a steeple.” Other coiffures were brought from France into England. Some of which were as low as the others were high. Frequently a band of jewels only confined the hair, at others it was arranged in many unconfined curls among which were placed ornaments.

A head-dress consisting of pasteboard, ribbons, lace and gauze was fashionable in 1700, and about 1711 the French hood again made its appearance, and was commented on thus by a popular writer of the time :
“ The ladies have been for some time in a kind of moulting season, and with regard to that part of their dress, having caste great quantities of ribbon, lace and cambrics, and in some measure reduced that part of the human figure to the beautiful globular form which is natural to it. We have for a great while expected what kind of ornaments would be substituted in the place of the antiquated head-dress. * * * As I was standing in the hinder part of the box (at the

opera) I took notice of a little cluster of women, sitting together in the prettiest-coloured hoods that I ever saw. One of them was blue, another yellow, and another philomot, the fourth was of a pink colour, and the fifth of a pale green. * * * I am informed that this fashion spreads daily, insomuch that the Whig and the Tory ladies begin already to hang out different colours, and to shew their principles in their head-dress."

A letter written to a publication mentions an assemblage of ladies which exhibited thirteen different colored hoods, and an advertisement in this paper inserted by the parish vestry reads: "All ladies who come to church in the new-fashioned hoods are desired to be there before divine service begins, lest they divert the attention of the congregation." In 1715 a feather head-dress was worn, and is commented on as follows, by one named Addison:

"I pretend not to draw the single quill against the immense crop of plumes, which is already risen to an amazing height, and unless timely signed by the bright eyes that glitter beneath, will shortly be able to overshadow them. Lady Porcupine's head-dress is started at least a foot and a half since Sunday last. * * * But so long as the commodity circulates, and the outside of a fine lady's head is converted into the inside of her pillow, or if fate so ordered it, to the top of her hearse, there is no harm in the consumption, and the milliner, upholsterer, and undertaker, may

live in an amicable correspondence, and mutual dependence on each other.”

In the reign of George II. the pigtail made its appearance. Bob-wigs followed soon after, and some men even wore their own hair curled and well powdered. The cocked hat was imported from Germany, and was called the Kevenhuller. Caps and straw hats were considerably used. A new head-covering for the ladies was invented about this time. It was known as a calash, and consisted of silk drawn over a wire frame. Some of the head-dresses were very extreme. The hair was drawn over a high cushion, and surmounted by a gauze or lace handkerchief. Two curls were sometimes allowed to fall upon the neck, or a long streamer, fastened at the top, answered the same purpose. The caps were made of ribbons and lace. The writers of this period said many peculiar things about head-gear, among which is this :

“Those heads which are not able to bear a coach and six (for vehicles of this sort are very apt to crack the brain) so far act consistently as to make use of a post-chariot, or a single horse chaise with a beau perching in the middle. * * * The vehicle itself was constructed of gold threads, and was drawn by six dapple greys of blown glass, with a coachman, postilion, and gentleman within, of the same brittle manufacture. Upon further inquiry the milliner told me, with a smile, that it was difficult to give a reason for inventions so full of whim.”

Pomatum and powder were used by both sexes. False hair was much worn and assumed many forms. It is said that some curls resembled eggs strung on wire; others scallop shells. So much powder and paste were used that it was impossible to build up a lady's head every day. The coiffures were frequently untouched for several weeks. One writer said:

"I consent, also, to the present fashion of curling the hair, so that it may stand a month without combing; though I must confess that I think three weeks, or a fortnight, might be sufficient time. But I bar every application to those foreign artists, who advertise that they have the secret of making up a lady's head for a quarter of a year."

In the reign of George III. Fashion ruled supreme. Hats of every shape and dimensions were worn. The men were as extreme as the women. One writer said that the men spend nearly the whole morning in dressing their hair and arching their eyebrows, and that they wore as many different kinds of wigs as the blocks at the barbers. The ladies also wore wigs. At this time a coiffure, which rivaled any of its predecessors, came into use. It was a mountain of curls, powder, pomatum, flowers, feathers and ribbons, one piled upon the other. A work issued in 1776 mentions that a parrot with wings and tails extended was often worn on top of this head-dress. After this the hair was cut shorter, and surrounded with a narrow band and a rose placed on the forehead. Bon-

nets equally remarkable were also worn. This brings us into the present century, and, as time is pressing, we will pass to our own country.

While the head-gear of Colonial Times was more modest than that of Western Europe, there was, nevertheless, considerable variety. The ladies decorated their hair with clasps, lace, hair-peg, or bodkin, and hair-pins. The clasps were usually cheap ornaments set with paste jewels, sometimes they were made of cut steel; the lace was worn as a fillet or ribbon for fastening up the hair, and seemed to be used by the women of all classes; the hair-pin came into use about 1755, and made its first appearance into Boston. It is probable that previous to that time the New England dames used skewers.

The Massachusettes Bay Company allowed each emigrant one "black hatt lyned at the brow with lether." This was most likely the best hat of the time, and was probably only worn on Sundays and at funerals, etc. About ten years later a State law was enacted prohibiting the wearing of beaver hats, except by men of wealth. This law, though men were prosecuted under it, did not amount to much, for those who were willing to pay the price wore the hats, if they so desired. A good beaver hat cost from 4 to 6 pounds, therefore the number who could indulge in such a luxury was not large. It is no wonder that such an expensive article, when owned in frontier provinces like New England and Virginia, should be

left by bequest, and be given as tokens of friendship and respect. In Maryland and Virginia hats trimmed with gold bands and feathers were worn. As time rolled on hats were made of other materials, such as broadcloth. In 1672 the Massachussetts hatters asked protection from the Colonial Government, to encourage their industry. This petition was refused, until they made better hats. Not long after this the exportation of raccoon fur to Europe was prohibited, as it was found useful in home manufacture.

Cocked hats came into use here at about the same time as they did in England. They were worn in various ways, sometimes being turned up in front only and held there with a button, while at other times the brim was made fast to the crown in three places. The brims were generally about six inches wide, and in some instances even wider. They were elaborately trimmed with laces, cords, buttons, rosettes, cockades, etc., and some were even painted. The cocked hat was worn both by civilians and soldiers. During the War of the Revolution a punishment of five lashes was imposed on any soldier whose hat was unlooped, as it "gave him a hang-dog look."

The Puritan women wore felt hats and left them by will also. About 1660 straw hats are mentioned. They became quite fashionable about 1730. In April, 1742, the Boston *Evening Post* advertisd Leghorn straw hats for women at 16 to 50 shillings each. In 1773 the ladies wore White Beaver Riding hats which were

denounced as an exceeding affection. In 1784 large brimmed hats were fashionable. They were low crowned, made of silk or gauze, and trimmed with three ostrich feathers, and had a ribbon bow with long ends hanging down the back.

Your familiarity with the styles of to-day makes a detailed description unnecessary. While the ladies' hats are far more modest and beautiful than of yore, the variety is exceedingly numerous. Wherever many ladies are collected together observation will show that, generally speaking, no two are exactly alike, diversity seemingly being the order of the day. And while the paucity of the theatre bonnet and the generous proportions of the wide brim hat, especially when the latter is worn in the theatre, are oft-times material for the caricaturist, these bonnets and hats, as a class, are marvels of neatness and taste, and so are the ladies who wear them, for the ladies of America, in their general style of dress, have no peers; and this applies to the inmates of the cottage as well as the palace. The men's hats are few and plain, consisting of the derby, tourist or alpine hat, straw hat, and silk hat; and are probably most worn in the order named. The cap is considerably worn just now, having been resurrected by the bicycle, though the tourist hat for this diversion is becoming quite popular for both men and women.

In conclusion, and before commencing the illustrations, it may not be amiss to say a few words, in a

general way, concerning fashion, this power which has been such an important factor in the development of head-gear, and wields such an influence in the economy of every-day life. It has been said that this love of change and the short duration of styles have a degrading effect upon the designer, the manufacturer, the merchant, and consumer. Upon the designer, because he will not, nay, cannot, put sincere feeling in work which becomes a thing of the past and an object of ridicule in a season or two. Upon the manufacturer, because durability is a secondary consideration, his endeavors being to make goods the value of which is more apparent than real, and also creating a demand for such stuffs as come from countries like China and Japan, to the detriment of the perfectly prepared raw materials of Europe and our own country. Upon the merchant, because he takes little interest in goods that will be valueless in a few months. And upon the consumer, because it develops discontent and extravagance, and an absence for the appreciation of the superb and permanent.

This arbitress dictates what shall be worn, regardless of one's characteristics. Perhaps, not quite so much to-day as formerly, as there is a growing tendency toward individuality, but no one dares deviate far from the reign of Fashion. Fashion imposes her decree upon every woman, regardless of her complexion or stature, and in like manner upon every man. The extent to which styles change is curious.

One woman may look well in a certain color and shape of head-gear, while in the case of another it may not harmonize at all with her complexion or figure, but Fashion decides that at the same time all women shall wear one kind of head-dress.

The exact cause of the various styles it would be hard to determine. Many have a peculiar idea concerning their origin. They suppose a leader of fashion determines within his own mind, and according to his own fancy, just what the public shall wear, when in reality the successful leader first finds out about what the public will wear, and makes his styles accordingly. At any rate this is the only safe course at present. The leader who imagines that he can make the public follow his whims will not be at the head very long. It is only people who are "too self-willed to be wise" who undertake such things. At the best, they only succeed a few times and then shrink into oblivion, having only their past record to console them. Style making is an exceedingly hazardous business, and should not be indulged in except by persons of natural taste, ripe experience, exceedingly close observers, and by those who have the ability to "catch on to a good thing" that a society leader—a Beau Brummell—may introduce.

The way in which Louis XIV. wore his hair for the purpose of concealing his deformed shoulders made the wig fashionable. So the Fontagne head-dress, already referred to, was unconsciously introduced by

that lady when she used her garter to fasten on her coiffure after her hat had blown off. In a similar way, the cape overcoat was introduced by Count D'Orsay, that Prince of Fashions, who, being caught in a storm while riding, threw a blanket or something of the kind over his shoulders to protect his body from the storm. His refinement and excellent taste had made him a society leader, and when one of his admirers saw him thus rigged out he imitated what he supposed was a new fad of the Count's, and thereby introduced, without the Count's knowledge or intention, a new style.

The most popular curl to-day used on the brim of hats is known as the D'Orsay. It has been said that the Prince of Wales, by leaving unbuttoned the lowest button of his vest, that his abdomen might have more room, created a style that was followed by many. There is reason to believe that these stories concerning the Prince, the Count, the Duchess, and the King, are true, as they agree to a certain extent with the origin of styles at the present time.

Many people of refinement and taste are, by the suggestions that they make to the shop-keeper, unconsciously assisting in the making of styles. When I say people of refinement and taste, people who dress conspicuously "loud" are not meant, nor those who dress painfully plain. The followers of the dress of the Society of Friends are not likely to be much more numerous than the followers of persons who

depend solely upon their conspicuous dress for notoriety.

In these days of keen competition, when the leaders are closely pursued by would-be-leaders, it behooves the former to consider carefully the wishes of the public, not to become too arbitrary, and, if possible, to reduce style-making to a system, so that the natural ability which may be possessed by the young people in their employ may be gradually developed, and not for any reason whatsoever use the well-deserved reputation of their houses to build up a name for those who have neither natural taste, ambition, nor experience.

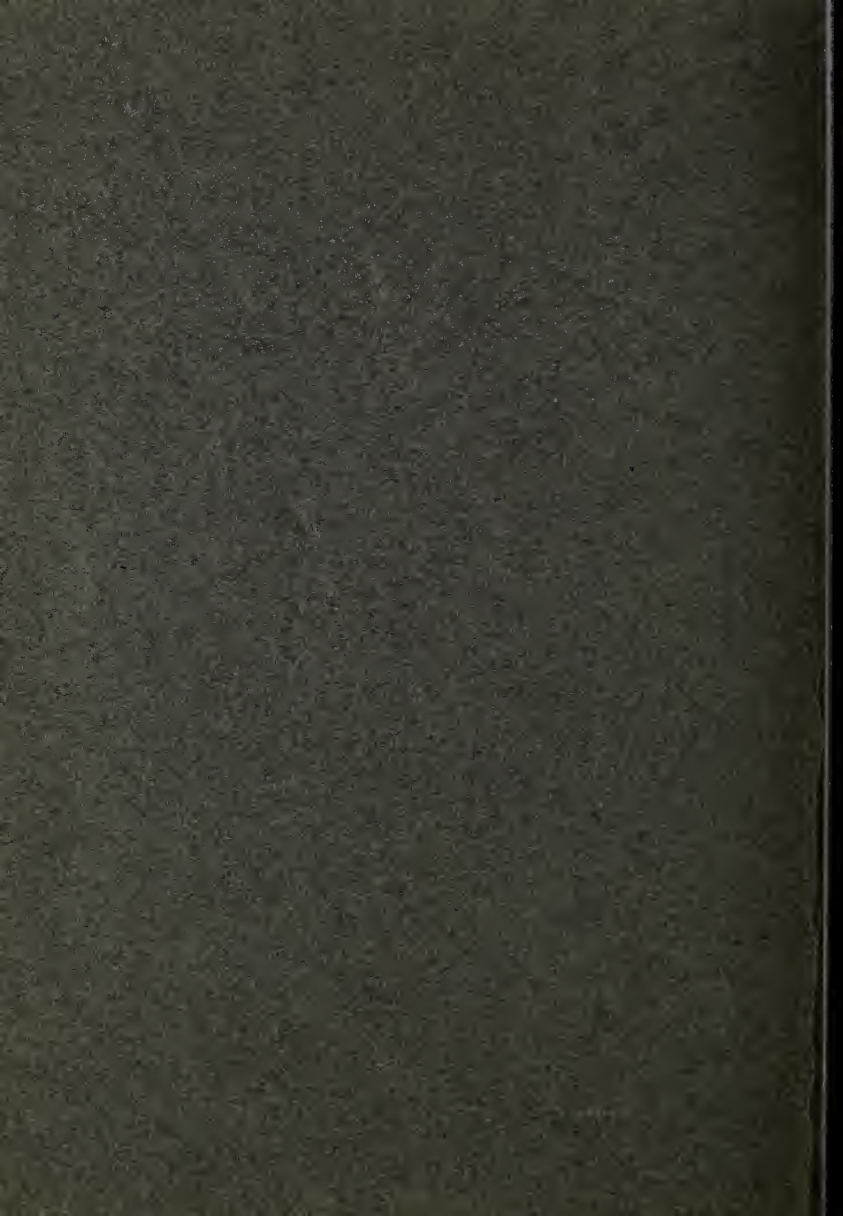
If the foregoing points are not watched carefully, such leaders may find, when too late, that the difference between themselves and the would-be-leaders was too little to allow of such blunders. For the want of a better example, we will here diverge a little from the substance of the subject.

Big sleeves have reigned supreme for the last few years, notwithstanding many efforts of the so-called leaders of fashions to change them. Undoubtedly the person does not live who could have introduced successfully narrow sleeves until the ladies were ready for the change. The transition from the loose to a closely fitting sleeve is now going on, but it is only proceeding gradually ; and no body but a person suffering from "big head" would have undertaken to introduce a tight-fitting sleeve before the public had

tired of the bag-like ones, and this, notwithstanding that large sleeves have been worn in the kitchen as well as in the parlor, on the extreme East side, West side, and Bowery, as well as on Fifth Avenue. What is true in sleeves is true all along the line. Any leader, no matter how great his hold upon the public, would surely meet with ruin if he should undertake to make such radical changes in defiance of public desires.

Dr. Austen requested that this lecture and the one to follow be made as interesting as possible, consistent with the work of the institute, therefore the countries and periods of time selected, also illustrations, are those which seemed to me would confer the greatest pleasure.





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